



Number 2 • 1950

KODAK PHOTO NOTES

For Registered Owners of the Kodak
Reference Handbook and the
Kodak Photographic Notebook

Short Film Supply Greet's Tourists in Italy



If you expect to visit Italy this year, be sure to stock up with film *before* leaving the United States.

With hundreds of thousands of tourists from all parts of the world making the trip, photographic film and equipment will be in short supply throughout Italy during 1950.

If you go, you will want to photograph the ceremonies and Christian monuments. And of course you'll want to keep a complete picture record of your journey. The photographic needs of half a million Holy Year visitors, however, cannot be met by available supplies in Italy.

No Kodacolor or Magazine Film:

Italians say that demand is expected to greatly exceed supplies of both color and black-and-white films for both still and movie cameras. No Kodacolor Film is available in Italy and owners of magazine-loading movie cameras will find magazines unobtainable.

Italian customs regulations permit

Short Film Supply (Cont. from p. 1)

each tourist to bring one camera into Italy, together with a "reasonable amount" of unprocessed films, without payment of duty. The number of unprocessed films allowed has not been fixed but cannot be greater than the presumable number the tourist will personally use during his stay.

Picture-takers should have little trouble in getting films processed after exposure. Italian camera houses offer prompt finishing service. They'll develop black-and-white films, and return either contact prints or enlargements in from one to four days.

Black-and-white Cine-Kodak films can also be processed in Italy through the Kodak Processing Laboratory at Milan. The lab provides 48-hour processing service and cine films left with the Kodak retail store in Rome will be processed and returned within four working days.

Kodachrome Processing: No processing facilities are available in Italy for Kodachrome Film, but color-film users can have their still or movie films processed by Kodak-Pathé at Paris. French and Italian customs officials will permit films left at Kodak's outlets in Rome or Milan to be shipped to Paris for processing and returned to Italy.

Air mail postage from Rome to Paris and return ranges from approximately 20 cents at current exchange rates for a roll of 35mm Kodachrome Film to 65 cents for a 16mm movie magazine.

Exposed Kodachrome Film can also be sent directly to the United States by mail for processing and returned to the photographer's home.

Book For Darkroom Beginners Now On Sale in New Edition



Developing, Printing, and Enlarging—Kodak's informal and informative book for darkroom beginners, has been revised and brought up to date.

You won't find any obscure formulas or technical discussions in this book. It merely tells how to develop films and make good prints and enlargements. It lists minimum equipment needs, and explains exactly how to proceed, step by step. Each step is illustrated.

If you are introducing a newcomer to photography, make sure that he or she has a copy of *Developing, Printing, and Enlarging*. On sale at Kodak dealers for 25 cents.

New Free Booklet Tells How To Take Flower Pictures in Color

Kodak Notes on Flower Pictures in Color made a big hit with visitors to the Kodak exhibits at the New York and Cleveland Flower Shows this Spring. *Photo Notes* readers can get their free copy of this 8-page, illustrated booklet by writing for it. The code number is C12.

Most people who take pictures of flowers want big, spectacular close-ups. This booklet tells how to get 'em—in full color with still cameras. Some lighting suggestions are given. Detailed directions and drawings for making a handy "focal frame" are included. The focal frame is a frame-like gadget used with Kodak Portra Lenses. Illustrations include both full color and black-and-white pictures.

Derivation Technique Reduces Realism in Color Photos, Providing Unusual Effects; New Booklet Tells How

"SURE, it's good photography — but is it art?"

Perhaps you have been in some of the lively discussions touched off by this question. The person who asks it may be an artist who works in some medium other than photography. Or maybe he is a photographer who feels that the inherent realism of photography limits his free artistic expression. The faithful rendering of objects in a photograph, he feels, calls too much attention to the objects themselves. His original idea or emotion often cannot break through the essentially literal quality of the photographic process.

Derivations from Color Photographs, a new Kodak booklet, may contain the answer to such photographers' problems. It describes a technique by which the realism of a color photograph may be decreased through the partial or complete omission of the brightness differences in the photograph. The individual areas retain their hues and their saturation differences, but brightness contrast is replaced by a photographically produced black contour line image.

Pictures "Taken Apart": Basis of the new technique is the Kodak Dye Transfer Process (or other imbibition processes). By taking advantage of masking techniques and the flexibility of the matrix transfer system, the picture can be "taken apart." The parts can then be recombined, omitting some if desired, to produce new and interesting effects. In some of these combinations, the realism of the



scene is lost completely; in others, only partially.

Briefly, the picture is taken apart as follows: The highlights of the picture are recorded by exposure on contrasty film, giving a record of the highlight areas. The brightness values are recorded on a panchromatic film having a normal scale. The brightness differences are then "removed" from the picture by using this negative as a mask over the original while the separation negatives are made by red, green, and blue light.

The contour lines are recorded on a high contrast negative material by displacing the original and the mask negative vertically and exposing by a special technique.

Many Combinations Possible: At this point, you have the following "parts" of the picture: a highlight negative, a brightness negative, three separation negatives representing the colors, and a contour line positive.

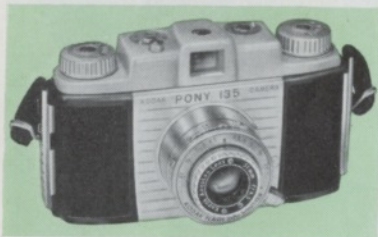
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WHAT'S NEW?



a glimpse of some
recent Kodak products
for better photography

A New Kodak Pony Camera For 35mm Fans!



MEET the Kodak Pony 135 Camera!

It's a new, 35mm running mate for the Kodak Pony 828 Camera, described in the last issue of *Kodak Photo Notes*. The "Pony 135" features the same excellent Kodak Anaston Lens, 51mm *f*/4.5, and versatile Kodak Flash 200 Shutter as the "Pony 828." To accommodate 135 film, an automatic film stop, exposure counter, and rewind mechanism have been added to the "Pony 135."

Now you can select a low-cost, high-performance Kodak Pony Camera to take your favorite miniature film size. If you prefer the eight-exposure, convenient "weekend" size 828 film, you'll want the "Pony 828." If you want more shots per roll, you'll choose the "Pony 135," which takes 20- or 36-exposure rolls of 135 film.

Kodak Pony 135 Camera

Film: Kodak 135, 20- or 36-exposure rolls, black-and-white or Kodachrome. **Negative size**—24 by 36 mm.

Lens: Lumenized, three-element, Kodak Anaston Lens, 51mm *f*/4.5. **Diaphragm stops** — *f*/4.5, 5.6, 8, 11, 16, and 22. Red dot half way between *f*/8 and *f*/5.6 marks setting for average color shots. Red numerals for *f*/11 mark average lens setting for Kodak Plus-X Film. **Diaphragm scale** on lens barrel, visible from above.

Shutter: Kodak Flash 200 Shutter. Manual-cocking type, with speeds of 1/25, 1/50, 1/100, and 1/200 second, and "B" for time exposures. Red numerals for 1/50 second indicate shutter setting for average Kodachrome and Plus-X exposures. **Speed scale** on lens barrel, visible from above. **Release** — plunger-type body release, and socket for cable release. **Release lock**—body release won't trip shutter until telescopic lens barrel is extended and locked.

Flash — automatic synchronization for Class F lamps at 1/25, 1/50, and 1/100 second. Class M lamps synchronized at 1/25 second or "B."

Focusing and Viewing: **Focusing scale** on edge of focusing ring, visible from above. **Depth-of-field scale** combined with focusing scale. **Focusing range**—2½ feet to infinity. **View Finder**—enclosed, optical eye-level type.

Film Advance: Automatic film stop, and automatic exposure counter. **Film-type indicator** — on camera top.

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Free Booklet for Movie Makers Gives Kodak Portra Lens Data

ALL THE data you need for using Kodak Portra Lenses with 25mm or 13mm lenses for movie cameras are included in the new, free pamphlet, *Kodak Portra Lens Data for Movie Cameras*. The code number is D30.

Besides including subject-distance and field-size information in tables, the four-page booklet outlines the procedure for building an improvised focus-and-frame device, the "focal frame," which greatly simplifies the taking of close-ups.

Pony 135 Camera *(Cont. from p. 4)*

Construction: *Body*—tough molded material. *Back*—removable; held by clamp with safety button. *Finish*—black body with pin grain; front plate of satin metal; top plate of durable gray Tenite. *Tripod socket*—stays on camera body when back is removed; fits Kodak Flashholder bracket as well as tripod. *Serial number* on bottom of camera. *Neck Strap*—Nylon-covered web; stronger than leather, and more resistant to abrasion.

Accessories: *Field Case*—tan leather, with exposure table inside top of case; can be closed when Kodak Adapter Ring is in place over lens; has space for owner's name. *Kodak Flashholder*—with standard bracket; takes bayonet-base lamps, size C batteries. *Kodak Combination Lens Attachments*—Series V with 1½-inch Adapter Ring. *Kodak Cable Release*—Kodak Metal Cable Release No. 5. **Prices**, including federal tax: Kodak Pony 135 Camera, \$34.75; Kodak Field Case for Kodak Pony 135 Camera, \$6.75.

Colored Instruction Sheets Show Changes For Color Sheet Films

THANKS to a new system of printing the instruction sheets packed with certain Kodak color films, you can now tell at a glance when important changes have been made in the exposure recommendations. The new system involves printing the instruction sheets on colored paper stock. It applies to Kodak Ektachrome Films and Kodachrome Professional Films.

When new developments require changes in the instructions for using any of these films, the instructions will be printed on paper of a new color. Thus, if you open a box or carton of film and find an instruction sheet of a different color from the one previously used, that is your signal to read the instructions carefully, and note any changes that may affect your use of the film.

Derivations *(Continued from p. 3)*

Matrices or further masks or positives can be made from any of these in any combination and the matrices can be dyed any color before final transfer to the paper.

You can see that the possibilities are infinite. Equipment and materials already available are usually all that is required. Transfer techniques are the same as for the regular Dye Transfer Process, except that the line image is transferred from a fourth matrix. A new Kodak Black Matrix Dye Set is now available from Kodak dealers for this purpose.

Derivations from Color Photographs is on sale at Kodak dealers for 25 cents.

The Whole Family Enjoys Kodak Flexichrome Process

THE Kodak Flexichrome Process quickly becomes a family matter in the homes of amateurs who take it up. It usually develops that the lady of the house has been harboring all these years a secret conviction that she can paint beautiful pictures. Only trouble is, she can't draw.

With the Flexichrome Process, of course, she doesn't have to draw. Drawing and shading are taken care of photographically, by the man of the house. (We are arbitrarily speaking of the man as the photographer of the family; in some families, of course, the roles are reversed.)

Start with any good black-and-white negative. Fairly flat lighting in the scene is best. It can be an original negative, or one made from a color transparency—even a 2 x 2-inch slide.

Practice Does It: Follow the Flexichrome Print-making instructions carefully—a complete booklet comes with each set of colors. From there on, it's a matter of practice combined with good color sense in applying the colors. Most women have a natural flair for combining colors. Following the easily-understood, color-illustrated manual, with a few assists from the photographer member of the team, it's not long before the little lady masters the technique. True, some folks take a little longer than others, and it *does* require a certain amount of practice and patience to learn all the tricks, but the time spent pays off handsomely.

Well executed Kodak Flexichrome Prints rival even top-quality Kodak

Dye Transfer Prints in their striking beauty. And you needn't bother with separation negatives, densitometers, exact temperatures, etc. What's more, you can change colors at will wherever it seems desirable. Mistakes in coloring are not serious. If you are not satisfied with the colors, the whole print or any part of it can be restored to its original uncolored condition, and the coloring can be started all over again.

For your first effort, a portrait is a good subject to work on. Chances are, you know the subject intimately and can readily judge the accuracy of the coloring. An uncolored Flexichrome Print portrait is provided with each set of Flexichrome Colors. Color it for practice before tackling your own prints.

Color-Guide Transparency: If necessary, you can have your subject "sit" for the coloring, but it's much easier on all concerned if you use a color transparency as a guide. Many Kodak Flexichrome Prints are made from black-and-white negatives which were, in turn, made from original color transparencies.

An even better procedure is to make two camera exposures of each subject. First make an exposure on Kodachrome or Ektachrome Film, using the recommended lighting. Then, without changing either the lighting or the pose, make a second exposure on black-and-white film. Use the color transparency as a reference while coloring the print, which is made from the black-and-white negative.

If your family has not experienced

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Make Prints Away From Home; Travelers Use Velite Paper

KODAK Velite Paper is making it possible for a lot of photographers to continue their picture *making* right along with their picture *taking* when summer activities lure them away from home and darkroom.

Velite Paper can be handled and processed with the ordinary room lights left on, or in any subdued illumination. Lacking electricity for the print exposure by photoflood lamp, a brief exposure to daylight will do. At camp, "on the road," or wherever you may be, you can print and process your pictures on the spot.

Don't get the idea, however, that Velite Paper is for emergencies only. It is an excellent contact printing paper to use at any time for making high quality, glossy prints. Its extremely long tonal scale brings out subtle shadow detail that would be lost on many ordinary papers.

Because you can leave the room lights on, it is easy, even if you are a beginner, to judge your Velite prints as they are developed.

Although supplied in one grade only, Velite Paper gives good results with negatives which would ordinarily require a grade number from 1 to 3.

Flexichrome (Continued from p. 6)

the fun of making full-color prints from black-and-white negatives with the Kodak Flexichrome Process, see your Kodak dealer about getting the necessary materials. The process does not require any unusual darkroom equipment.

Kodak Highlight Masking Film Used For Greeting-Card Masks

KODAK Highlight Masking Film works fine for making photographic greeting card masks. Although designed for use in masking transparencies from which color prints are to be made, Highlight Masking Film is very similar to Kodalith Ortho Film, Type 2. The latter is a high-contrast material used by many commercial producers of greeting card masks, as well as by the graphic arts industry.

The average amateur will prefer Kodak Highlight Masking Film for this work because it is supplied in convenient, 10-sheet packages. Standard sheet-film sizes from 2¼ x 3¼ inches to 11 x 14 inches are available. Highlight Masking Film is generally available through regular Kodak dealers who carry amateur supplies.

Exposure: With tungsten illumination, Kodak Highlight Masking Film has an exposure index of 2. As with all high-contrast films, the exposure is quite critical, and a few test exposures may be needed to determine the proper exposure for a given setup. As long as the setup remains unchanged, this exposure can be used for copying all similar originals. Don't forget to allow for the effect of differences in magnification on *f*-number. The Effective Aperture Kodaguide is handy for such calculations.

Tray development time at 68 degrees F. for Kodak Highlight Masking Film is 4 minutes in Kodak Highlight Mask Developer. Use a Kodak Safelight Filter, Wratten Series 1A (light red) in a suitable safelight lamp with a recommended bulb at not less than three feet.

Free Literature on Special Photographic Subjects

THIS list of free literature supplements the list which is included in the *Kodak Reference Handbook* and the *Kodak Photographic Notebook*. This literature will be sent on request. You are invited to ask for articles in which you are particularly interested.

New Articles:

C12—KODAK NOTES ON FLOWER PICTURES IN COLOR (8 pages)

D30—KODAK PORTRA LENS DATA FOR MOVIE CAMERAS (4 pages)

Articles Announced Since Summer, 1949 Issue

A19—LENS AND SHUTTER DATA:

SCHNEIDER XENAR LENS, 50mm *f*/3.5 (AS USED ON THE KODAK RETINA I CAMERA)

C36—NOTES FOR THE PHOTO TRAVELER (12 pages)

E23—FILTER DATA FOR KODAK COLOR FILMS (8 pages)

S2—SOME SOURCES OF 2 x 2-INCH COLOR SLIDES (6 pages)

S6—KODACHROME SLIDES AS AIDS IN BUSINESS AND EDUCATION (8 pages)

Information About Kodak Products:

A14—NEWEST ADDITIONS TO A DISTINGUISHED LINE OF FINE LENSES . . . KODAK EKTAR LENSES *f*/4.5 (6 in., 7½ in., 12 in.)

IS YOUR KODAK REFERENCE HANDBOOK UP TO DATE?

The most recently published *Kodak Reference Handbooks* include the following editions of the various sections: *Lenses* — Third Edition, 1948; *Films* — Fourth Edition, 1947; *Filters* — Copyright 1944 (no edition designation); *Color Films* — Fourth Edition, 1948; *Papers* — Fourth Edition, 1947; *Processing and Formulas* — Fourth Edition, 1947; *Copying* — Fourth Edition, 1947. Some sections (and the corresponding Kodak Data Books) have later printing dates — for example, "Fourth Edition, 1947; First 1949 Printing." Such printings are not major revisions, although they may differ slightly from previous printings. You can bring your *Handbook* up to date by replacing outdated sections with the latest editions of Kodak Data Books on sale at Kodak dealers.

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